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Recorded lessons of two types are discussed, discs and tapes. Tape lessons can be made from outside sources such as radio, or read from a book by the teacher. Methods for making such lessons are discussed.

16mm teaching films are discussed, and suggestions are given for their use. For example, they may be run silently, with the sound added by the teacher or an advanced student, or the sound track may be played later. The silent filmstrip can be used by itself or with a tape recorded by the instructor. Instructions are given for handling, storing, and playing the recordings.

Radio and television programs are scheduled and a time table given for Italian, German, Spanish, Japanese, and Hungarian broadcasts. Listening instructions and recording techniques are provided.

Study pictures can be used in foreign language instruction. Magazines are a good source for pictures of a land and its people; travel posters can also be used. Vocabulary cards are helpful. Role playing is a good group or classroom approach. The appendix includes lists of available films, filmstrips, study pictures, and equipment.

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AUDIO-VISUAL TECHNIQUES IN LANGUAGE TEACHING

September, 1959

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AUDIO-VISUAL TECHNIQUES

IN

LANGUAGE TEACHING

by
Donald S. Newcomer
September, 1959

Burbank Unified School District
Division of Instruction
Audio-Visual Education Department

INTRODUCTION

It is hoped that the following suggestions concerning the use of audio-visual techniques will be helpful to you as you initiate more aural-oral approaches in your language teaching. While many of the ideas are presented very briefly, we thought that you might like to have immediate and concrete help in getting started. As time passes, perhaps a committee of teachers will be interested in revising and improving the content. You will note that very little reference is made to the operation of the language laboratory itself. A special bulletin will be prepared later covering language laboratory procedures and techniques.

We have approached the acquisition of language equipment from the viewpoint that instruction by the newer methods should take place in the regular classroom as well as in the language laboratory. Many of the techniques presented here and much of the audio-visual equipment procured for you will be of greatest value in your day to day classroom work.

It is our belief that every possible sensory aid should be used to promote language learning and to make it more valuable and life-like. In the aural-oral approach the chief goal is mastery of language as a means of communication. We hope that all of the equipment purchased for you and that all of the suggestions made here will contribute effectively toward your achievement of that goal.

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TYPES OF RECORDED LESSONS

Records

At the very beginning of our language laboratory operation, we shall have to depend mainly on lessons from commercially made records and tapes. As our new teaching approaches become more definitely determined and organized, taped lessons of your own making will be used frequently.

Records (disc recordings) can be played directly from the console turntable or they can be transcribed to tape and used in that form. In the transcribing, it is easy to increase the time allowed for student response, if you so desire. See your Audio-Visual Coordinator for help on this technique.

All records can be played in the classroom, too, of course, on your portable record players.

A list of records now available for your use is included at the end of this booklet.

Tapes

Commercially made tapes will include those dubbed from tapes borrowed from book publishers, Los Angeles County Audio-Visual Library, and from other sources. These will be made available to you as soon as possible.

Locally made tapes can be of the following types:

1. Teacher narrated. Content of these tapes can be determined by the teacher, or by an agreement of all instructors teaching the same language. Narration can be by a teacher, by a guest narrator, or by an advanced student. Several voices, rather than one, on a given lesson adds interest and motivation. Voices can be both masculine and feminine.

   In general, to make tape lessons life-like, functional, and more interesting, it is recommended that lessons be in complete sentences. Perhaps, at the beginning, tapes of regular textbook lessons would be a good approach. Other content could be: stories, newscasts, school news, announcements, etc.

2. Film narration. It may be useful to tape the narration of foreign language films that are booked for you. This sound could be studied both before and after film use.

3. Sound filmstrip narration. The narration from the records with sound filmstrips can also be taped for student listening.

4. Radio. Radio broadcasts can be recorded as often as desired. The Audio-Visual Department will assist as you wish in picking up evening, Saturday, and Sunday broadcasts.

5. Study pictures. Tape lessons can be built about study pictures that are projected with the opaque projector or simply hand-shown by the teacher or a student.

6. Silent filmstrips. Very useful tapes can be built about silent filmstrips that have foreign language or English captions. The picture will aid immeasurably in helping the student attach meaning to the sound.

Many of the tape lessons can be used in the classroom for group repetition or listening.

MAKING TAPE LESSONS

General Suggestions

Tape lessons may be made on any of the console tape recorders or on the portable recorders. If you use a portable recorder, do not hand-hold the microphone. Place it on the table-type microphone stand, get correct distance from mike, and speak at appropriate sound level. Use the pause lever on the recorder when you wish to stop momentarily. Use the stop control when the interruption is prolonged.

Record in a quiet area or at a time when students are not about and bells will not be ringing. You may wish to make some lessons and tests at home.

Tape lessons should all be numbered and a master list of them kept at the storage area.

Typed copy of the lesson content should be folded to fit in the tape box and kept in the box. Mimeographed or dittoed copies of lessons should be kept in manila folders in a file in the laboratory and/or in your classroom as needed.

System and orderliness in storing, handling, and returning tape lessons will be extremely important. The teachers of each school will have to agree to procedures and maintain them.

A reel of leader tape - blue, green, or white - is supplied for your use in attaching leaders onto teacher-made tapes. Splice about an 18-inch length onto the beginning of your lesson tape. The end of the leader will then indicate the exact start of your lesson. To play advance the leader on the recorder to a point where the brown lesson tape is just ahead of the playback head.

Each laboratory also has a set of tape markers. These markers enable the teacher to mark quickly and visually any desired part of a tape. Of course, the tape should also be coded through the use of the digital counter on the recorder. The counter numbers that indicate the beginnings of certain lesson parts should be recorded on the margin of the lesson copy that is kept with each reel of tape, in the tape box.

Some students may wish to play and study lessons at home on their own tape recorders. By supplying their own tapes, these people can record lessons on the student recorders in the laboratory. As many as six students can do this at any one time. These tapes are playable on any home tape recorder that plays 3-3/4 inches of tape per second.

Tape Loops

One effective method of making a brief repetitive tape lesson is to make a tape loop. Using the tape splicer, simply make a loop by splicing together the ends of a length of tape. Use care to see that the tape is not twisted when you apply the splice. The length of tape you can use will be determined by your needs and by the amount of tape that can be handled conveniently on the colsole recorder without getting twisted up as it runs through.

Start recording as soon as the splice runs through the recording head. Discontinue just before the splice again reaches the head.

To make sure that you get the tape on the recorder correctly for playing, use India ink to mark an arrow pointing up on the white splice. Letter the word "UP" beneath cr beside the arrcw.

Loop tapes may be stored in tape boxes. Using cardboard, make compartments in the bottom of the box. Coil the tape on your finger to make it ready for storage in the box. Be careful not to erase a loop when handling.

Number the box compartments and place typed copies of your lessons, by number, in the box.

INSTRUCTIONS FOR USING ROBINS "GIBSON GIRL" DELUXE TAPE SPLICER

Model TS4A-DLX

To operate:

1. Raise cut-trim lever and the two tape holding arms to up position.

2. Push white plastic knob (on cut-trim lever) backwards to "cut" position. Remember: Push knob back to cut ends of tape.

3. Insert cut or broken ends of tape, shiny side up, in tape guides. Overlap ends of tape about $\frac{1}{4}$". Lower tape holding arms to secure tape in place.

4. Press down on white plastic knob to trim ends of tape. The cut will be diagonal.

5. Blow out or remove both pieces of cut off tape.

6. Pull splicing adhesive tape forward, and press it down firmly over tape ends to be spliced.

   (CAUTION: Do not press fingers against rubber pads under cut-trim lever. They conceal sharp cutting blades.)

7. Move white plastic knob forward to "trim" position and press down on knob to trim spliced tape. The completed splice will have indented edges.

   (CAUTION: Do not press down on white plastic knob except when splicing and never press knob down unless it is definitely in "cut" or "trim" position.)

8. Remove piece of adhesive tape cut off during splicing. The roll end of the splicing tape will adhere to hair spring so that end of tape is easy to grasp for next splice.

To replace adhesive tape:

1. Squeeze the two ears of the tape holder together and remove the pin and tape reel.

2. Remove the two metal plug buttons from the old reel of tape and place them in the new roll of tape.

3. Replace the tape roll and pin while squeezing the ears of the tape holder together.

4. Insert a strip of paper or cardboard through the back hinge of the splicer. Fasten the splicing tape to the cardboard and pull it through so that it rests on top of the hair spring.

To replace tape cutting knives and pads:

Request Audio-Visual Coordinator to issue following service request to Maintenance Department:

Replace dull tape cutters in Robins "Gibson Girl" Tape Splicer (Model TSMA-DLX) with Robins Replacement Kit #RK-2 Cutter Cartridge and Cutter Pads.

16mm TEACHING FILMS

As usual, 16mm. sound films have been booked, as you have requested, for your classroom or language laboratory use. The A-V Department will inform you and your Curriculum Coordinators of new titles as they become available. However, we urge you to alert us to new materials, rental or sponsored, that you discover.

You will want to continue the same utilization techniques you have always found effective, but, with the advent of more equipment, we can now employ other and new approaches.

1. Run the film without sound. This can be done with both English and foreign language films. Add the sound yourself or have advanced students do it, taking turns. Plug a microphone into the microphone input on the projector or, in the laboratory, produce the narration at the teacher's console and release it through the wall speaker or all head phones.

   To slow down the action and to give the narrator more time, run the projector at silent speed.

2. Run the film first with the regular sound. On the second showing, follow the suggestions in #1.

3. Record the sound of the foreign language film on tape. Play it in the classroom or in the laboratory before or after the film is seen. If desired, the teacher may wish to transcribe the sound from the tape, type it up, ditto copies for students, and place a copy of it in the tape box. Individual students may listen to this narration as an extra learning experience, during class, before or after school. Build class lessons about the narration. By having a tape of the film's narration, you can do this any time you wish.

4. Run the foreign language film (silent speed to slow it down) and have students read the narration copied from the film.

5. Create your own narration (in the foreign language) for films with English narration. Read the narration or tape it and synchronize it on playback with the film projection. It will synchronize quite successfully.

Remember to use the unfailing formula -

1. Prepare yourself

2. Prepare the students

3. Show the film with skill

4. Follow through with appropriate learning experiences.

See list of 16mm. films at end of this booklet.

FILMSTRIPS

Silent Filmstrips

The Audio-Visual Department will acquire more filmstrips for you as they become available. These will be with both English and foreign language captions.

The filmstrip is a tremendous teaching tool because it can be used any time and at any speed you wish. It stimulates discussion. It permits students to see the land, the people, the culture of other nations. The whole strip can be used or any portion of it.

Filmstrips with foreign language captions will be especially useful. The teacher or a student can read the captions or the titles can be read in concert. Discussion can follow.

On strips with English captions, the titles can be translated or ignored and foreign language captions or statements can be created by the students or teacher. Such statements can be taped and thus the strip can be made into a sound filmstrip for class or individual student use.

Remember, the SVE filmstrip viewers are for individual student use or for teacher preview of strips. A student can listen to the tape as he views the strip or he can view the strip only. Individual student assignments that result in class presentations can be made.

See list of filmstrips at end of this booklet.

Sound Filmstrips

A sound filmstrip usually refers to a strip with a disc recording. However, as mentioned above, the sound can be on tape. Commercially produced strips usually have records.

The mechanical presentation of a record type sound filmstrip can be handled in two ways -

1. The DuKane sound filmstrip projector. Here the record player and projector are combined into one unit. This is the most convenient approach.

2. Record player and filmstrip projector. Place both units on the projection stand and plug them into one double-outlet extension cord.

Often it may be desired to stop the narration on a sound filmstrip to comment or discuss. On your record player, use the Cuemaster for this purpose. On the DuKane unit, place about a 6-inch diameter disc of paper over the center pin of the turntable and then place your record on top of the paper. To stop the record momentarily, simply hold your thumb against the edge of the record, leaving the playback needle in the groove. On long delays, turn motor stop switch to "off." If you leave the projector, lift the pickup arm off the record so no one will accidentally bounce the needle across the record and damage record or needle.

Remember, handle records with care, by the edges only. When you lay them down temporarily, place them on the record jacket or on paper, not on a table or any surface with dirt or dust. LP records damage easily. Don't jar the record player or the pickup arm when playing is under way. Replace records in their jackets after playing. Store records in a vertical position.

The A-V Department has developed a sample sound filmstrip which employs the visual approach along with taped sound. The pictures, of stick-figure type, are simple, clear and can be read quickly. It is hoped that this use of video as well as audio may be the forerunner of more locally produced or commercially made filmstrips of this type. Teachers will be asked to evaluate this approach and determine further needs.

RECORDS

Great care should be exercized in the handling and playing of LP records. Broken tapes may be spliced but damaged records can never be repaired. Scratches or damaged grooves produce noise very annoying to the listener. Here are some rules that will help you protect your records:

Handling and Storing

1. Always keep records in protective plastic sleeves and jackets. Cover them when they are not in use. Don't leave them out in the open to collect dust.

2. Don't slide a record over any surface - metal, wood, cardboard, or painted surface. Lift a record straight up from the surface it rests on; place it down gently onto paper, the plastic sleeve, or a soft surface.

3. Use two hands to handle a record. Grasp it by the outer edges only. (Keep fingers off grooves.)

4. Place a record gently into its jacket or cardboard cover. If the jacket is stiff paper or cardboard, press the sides of the jacket so that only the outer edges of the record touch the jacket as you insert the record. Don't slide the record along the inside cardboard surface.

5. Store records in a vertical position.

6. Don't place books or other weight on records.

7. Be sure you use the LP needle to LP records. Never play a 78 rpm record with an LP needle.

8. Be sure playing needle is in good condition. If in doubt, check with your Audio-Visual Coordinator.

9. Records can be made to last a long time, but one has to think as he uses them. Carelessness ruins more records than does actual playing.

Playing the Record

1. Use two hands to place a record on a turntable or to turn it over.

2. Use the Cuemaster on your record player to let the needle down gently, to raise the needle, and to move the needle from one spot to another.

   If you play records on a machine that doesn't have a Cuemaster, grasp the pickup arm firmly and let the needle down slowly and gently. Lift the pickup arm with just as much care.

3. Be careful not to jar the pickup arm or the record player. Keep people away from a record player that is in use.

4. Be careful not to hit the outer edge of a record with the playing needle.

5. Don't rest or drop a pickup arm on the surface of a turntable.

6. Secure a pickup arm in its proper resting place when the record player is not in use and especially before you pack up a record player to transport or even when you move a player a short distance. A playing needle is very delicate and requires doting care to keep it in good playing order.

Storing the Record Player

1. When a record player is not in use, it should be stored with the turntable up - level with shelf or floor.

2. Set a record player down gently. Careful handling prevents many kinds of damage.

Using the Cuemaster

The Cuemaster on your laboratory console and record player was designed to serve the following purposes:

1. By cueing records to the Cuemaster scale, the teacher or student can quickly and accurately locate any desired material on a record.

2. The Cuemaster permits interruption of record playing with accurate return when desired to the material that was being played. The device is so designed that it will repeat one or two grooves just played to make recall easier and to prevent the omission of any material.

3. The Cuemaster protects records and playing needles because it lowers and lifts the playing needle slowly and safely.

4. To shift the playing of a record from one spot to another -

   a. Press the "Push to Lift Needle" lever.

   b. Slide the pickup arm across the scale until the edge of the marking guide reaches the scale number of the desired material.

   c. Press the "Push to Lower Needle" lever.

   d. Warning. Never slide pickup arm across record unless arm is in raised position.

5. When you are through playing a record, press the "Push to Lift Needle" lever and move the pickup arm to the right as far as it will go.

6. When transporting a record player with a Cuemaster, move the pickup arm to the right and secure it by tightening down on the knurled knob.

7. Operate the Cuemaster levers slowly and carefully. Be sure the needle will strike some desired location on a record - not miss the record or hit the turntable - before you press the "Push to Lower Needle" lever.

Duping from Record to Tape

On occasion there may be need to transfer the content of a record, or part of the content, to tape. Your Audio-Visual Coordinator will show you how to do this, either at the console of the language laboratory or by using an independent record player and tape recorder.

On a tape for laboratory or classroom use it may be desired to increase the time for student response over that allowed on commercially produced records. Your Audio-Visual Director or Coordinator will show you how this can be accomplished very easily.

RADIO AND TELEVISION

Radio

Two local radio stations broadcast programs and commercials in Spanish. They are:

KALI, 1430 KC, 758 East Colorado Street, Pasadena 1, MU 1-7148
KWKW, 1300 KC, 800 Sierra Madre Villa, Pasadena 8, MU 1-6744

The programing and scheduling of these stations usually follows the following patterns:

KALI broadcasts in Spanish daily, Monday through Saturday, from 5:00 a.m. to 7:00 p.m. English is used during the remainder of the 24-hour day.

Their programing on Sundays is very interesting in that broadcasts are made in a number of different languages. Here is the Sunday schedule in foreign languages. English is used during other hours on Sunday.

Italian -	4:00 - 4:30 p.m.
German -	12:00 - 1:00 p.m. 6:30 - 7:00 p.m.
Spanish -	1:00 - 2:00 p.m. 3:30 - 4:00 p.m. 4:30 - 5:00 p.m.
Japanese -	8:30 - 10:00 a.m.
Hungarian -	2:00 - 3:30 p.m. 7:00 - 7:30 p.m.

For program changes or other information, call Miss Diane McNeeley of KALI. The phone number is MUrray 1-7148.

KWKW. This station broadcasts in Spanish 24 hours a day, except on Sundays after 6 p.m. when programs are in English.

They have a well-rounded broadcast program that should be of value to students:

Daily news broadcast scheduled -

6:25 a.m.
6:55 a.m. - Richfield Reporter (Spanish)
7:25 a.m.
8:55 a.m., 9:55 a.m., etc. throughout the day
News headlines on the ½-hour daily
5:00 p.m. - 5:15 p.m.
Sigalert bulletins

Special events -

All Mexican special events, such as national holiday celebrations (Cinco de mayo, Christmas, etc.)
Pomona Fair
Baseball - all Dodger games in Spanish and probably World Series games

Check the newspaper, LA OPINION, and the magazine, SEE/HEAR, for exact information on programs. The metropolitan papers carry only the call letters and frequency of the station.

The station has offered to entertain field trips by small groups of teachers, if you so desire. Because of the small studio, student tours are not possible.

Call Miss Claire Hughes at KWKW (MU 1-6744) when special information is needed.

If you or your students desire, you may check exact programs and schedules in the magazine, SEE/HEAR, available at Ralphs Grocery and other markets. The single copy price is 15¢. A yearly subscription is $4 for 52 issues. Address: SEE/HEAR, 1610 Argyle Avenue, Hollywood 28, California.

Techniques for Using Radio

There are several ways radio may be used to advantage in language teaching:

I. During school, before and after school hours -

A. In the language laboratory

1. Tune in to Spanish broadcasts for student listening while they enter room or during the last few minutes of the class.

1. Release over wall speaker or through console to booths. Have students write or orally repeat as much of the content as they can or just listen.

2. Record radio broadcasts on tape. Show on tape box location of each broadcast on tape, using the console recorder's digital counter numbers as your reference.

   Plan class lessons around these broadcasts or, as with live listening, use them for group listening before class starts or during the last few minutes of the period.

   Students could also use these tapes for individual listening on the lab recorders before school, after school, or, for the more able student, during a general class lesson which the student has previously mastered.

B. All Language Classrooms

1. Listen to live broadcasts, as above.

2. Listen to tape recorded broadcasts, played on portable tape recorder. This may be class listening, small group listening, or individual listening through earphones. (For group listening obtain earphones and multiple outlet unit from Language Laboratory. Plug earphones into multiple outlet jacks and plug cord from this unit into external speaker jack on recorder.)

II. At home -

A. Assign student listening as desired to broadcasts occuring during late afternoon or evening hours.

B. Give extra credit recognition to students who report voluntary out-of-school listening.

III. Tape recording radio broadcasts

To tape broadcasts use patch cord from Language Laboratory (has phono plug on each end). Insert plug on one end of cord into external speaker jack on Newcomb radio and other plug into jack on Bell & Howell recorder or laboratory console recorder.

Use stop control for pause lever on recorder to stop recording when music or other unwanted material is being played over the air.

Use the pause lever when playing back tapes to obtain time for class discussion. The pause lever is simpler and easier to use for momentary stops. The stop control may be used for longer stop periods.

To make "dupes" (Duplicates) of tapes, play tape on one recorder and, using patch cord mentioned above, connect output from playing recorder to input (phono jack) on second recorder.

Television

Approximately 40% of the time, Channel 6, XETV, presents Spanish language broadcasts - films, commercials, newscasts, etc. In the event you're interested, the mailing address of XETV, an ABC outlet, is 4229 Park Boulevard, San Diego 3, California.

Students may find it profitable to listen to Channel 6 Spanish programs. Teachers should audition these programs occasionally and recommend helpful ones.

If you wish to tape the sound from television shows, consult with your Audio-Visual Coordinator. He will show you how to use a special patch cord (with phono plug on end, two spring clips on the other) to record from the speaker on your television to the tape recorder. Use the Bell & Howell portable recorder for this purpose.

STUDY PICTURES

Pictures can be used in many ways to promote language learning, increase knowledge of the people and culture of a country and to stimulate independent learning.

The Audio-Visual Department will procure commercial study pictures as they become available and as funds permit. However, teachers will wish to continue the practice of building their own study picture files.

Pictures will probably fall into two groups:

1. Pictures of a land, its people, industry, culture, leaders (past and present), geographical features, buildings, historical spots, etc.

2. Pictures, any pictures, from current American and foreign language magazines and newspapers which can be used as study pictures, flash cards, bulletin board materials, or opaque projection material to teach vocabulary, oral expression, or creative writing.

Students can collect and mount many of these pictures. Pictures to be used in the opaque projector should be mounted on cardboard that measures no more than 11" x 11" square. The largest actual picture size that can be projected is 10" x 10". The language caption or statement about the picture can be lettered on the front of the mounted picture or on the back, or in both places.

Mounted study pictures used on bulletin boards should be arranged attractively and have language captions. Use common pins to mount pictures. Don't put pins through the pictures or mount. Insert pins in tackboard only, slanting them to hold your picture in place. Change pictures and captions often. Student committees will learn much by having bulletin board responsibilities.

Make yourself a study picture file. Use a sturdy cardboard box. Make indexing cardboard dividers so pictures can be grouped for easy locating.

WALL PICTURES AND TRAVEL POSTERS

Wall Pictures

The Audio-Visual Department will attempt to build up a collection of wall pictures for language classrooms. This will require some effort and time but we hope to have some material for you soon.

Travel Posters

Most of you already have some travel posters which you now use for room environment purposes. The Audio-Visual Department is making a collection, too, which you can draw upon. Call the Audio-Visual Librarian for help.

Using a felt nib pen or a lumber marking crayon, make cards to pin under, above, or alongside your posters. There can be words or sentences related to the pictures. Change these cards frequently. Don't let the posters stay up too long either. Change attracts attention and promotes learning. It's a good learning experience for students to make the cards and maintain and change the poster displays.

Use common or bank pins, not thumb tacks, to mount posters, or other pictures, on tackboard.

EDUCATIONAL TRIPS AND RESOURCE PEOPLE

Educational Trips

It is hoped that we can discover additional educational trips for both Spanish and French classes. The only trip used thus far is the journey to Olvera Street by Spanish classes.

To guide you in taking trips we have included at the back of this booklet: (1) a sample education trip plan sheet; (2) a statement of our field trip policies; and (3) Tips on Trips, general suggestions on trip procedures and techniques.

Resource People

Effective contributions toward learning about the language and culture of a people can be made by inviting outside speakers to appear before your classes. Teachers should be alert to discover appropriate guests. Check with your principal or curriculum coordinator before you invite outside guests.

If you wish, the Audio-Visual Department will be glad to assist in locating and inviting appropriate speakers.

VOCABULARY CARDS

Vocabulary cards may be used to identify objects about the room - desk, chair, book, table, etc., or parts of the room - window, wall, ceiling, door, etc. If you don't mar woodwork, these may be pinned in appropriate places or, using masking, not Scotch cellulose, mount the cards on smooth surfaces. Don't put up too many, and change them often, repeating as necessary.

The teacher may use these as flash cards, too, asking selected students to point to the object or thing denoted by the card and make a short sentence using correct verb form.

For objects not in the room, vocabulary cards may have simple line drawings or illustrations. Interested art students may make these. The object may be drawn on one side of the card and the language equivalent lettered on the other.

The latter type of card makes a good flash card for quick concentrated drills with the whole class - first thing, to start the class, or during the last few minutes before the bell rings to end a period. The same cards may be used by two students to drill each other.

ROLE PLAYING

Role playing - dramatic re-enactment, acting out - you name it-- is an excellent learning technique. This will probably be a classroom approach mainly since the booths may obstruct student view of action in front of the laboratory room.

The role playing may be very simple and still carry much learning potential. Two, three, or even more students can participate. Use action and many properties, or objects, to enhance the reality and increase the learning. Let the action be built about the lesson of the day, the pending or past laboratory lesson, or school events. Urge students to look up and use new words not taught to date, but keep the role playing as original, spontaneous, and life-like as possible.

Don't worry too much about errors. Mistakes can be corrected in time as correct forms are learned through other repetition. Too much correction may destroy interest and spontaneity.

MOBILES

The Audio-Visual Department has prepared several mobiles, one in French and one in Spanish, for your classroom. A mobile is an interesting room environment material and a good stimulant for the learning of the words or phrases printed on the suspended cards.

Interested students can make and change the word cards or make mobiles of their own. The wire from wire coat hangers, cardboard, objects, and string or thread are simple materials that may be used for student mobiles.

FLANNEL BOARD

Your laboratory has been supplied with an easel and a flannel board. This combination offers many uses, in the laboratory in in the regular classroom.

Uses for the easel

1. Flannel board, as described below
2. Display charts, posters, maps
3. Student art work

How to use the flannel board

1. Flocked material - a few suggestions

    a. Numbers
    b. Alphabet
    c. Days of the week
    d. Months of the year
    e. Telling time
    f. "Scramble" sentences
    g. Illustrations, drawings, pictures
    h. Developmental stories, etc.
    i. Die cut cardboard letters to spell out words, titles, etc.

It is easy to make materials for use on the flannel board. Any fairly stiff cardboard - that stays flat and won't curl - is usable. Copy may be lettered directly onto the cardboard or done on paper and clued onto cardboard. Use manuscript letters - lower case only or capitals and lower case only. Be sure letters are large enough to be read easily by farthest student. Use lumber marking crayons or felt nib pen.

When material is ready to flock, daub spots of a sticky glue - such as Le Page's - onto the reverse side. Put on a number of spots about as large as half dollars. Sprinkle on the flocking, generously. Shake excess flocking back into flock box when glue is dry. Bend cardboard if necessarytto make it flat, so flocking will be sure to contact flannel.

2. Unflocked materials

The flannel board also makes a good pin board. Use common straight pins, bank pins, or Moore push pins. Both sides of the board may be used.

Here are some ideas for materials:

News of the day - newspaper or magazine pictures or articles. Using crayon, letter captions - in the language - onto paper and pin by the picture.

Bulletins - language department, daily school bulletins, special announcements.
New words, sentences, slogans
Lesson instructions
Club announcements
Study picture display - with captions
Student art or writtin work
Physical objects - with captions.

APPENDIX

Catalog No.	Title		Running Time
COUNTY FILMS			
2133	ARCHITECTURE MEXICO Shows the work of younger architects in Mexico City. Includes new buildings at the University of Mexico which are given as examples of ultra modern trends and functional design. Spanish narration.	color	21 min.
5129	CASTILLOS EN ESPANIA Pictures of the castles recall the medieval history of Spain. Narration is restricted to Hayward Keniston's STANDARD LIST OF SPANISH WORDS AND IDIOMS.	color	10 min.
5128	CORAZON DE CASTILLA A visit to cities and important buildings in Castile. Narration is restricted to Hayward Keniston's STANDARD LIST OF SPANISH WORDS AND IDIOMS.	color	10 min.
5154	EDUCATION AND HEALTH Educational opportunities of Mexico are shown by comparing urban and rural schools, by visiting classrooms of elementary and secondary schools, the Normal college, the University of Mexico, and the College of Medicine. Covers health care in the hospitals and clinics of the cities and medical service in the rural areas. Spanish narration.	B&W	11 min.
2213	GUADALAJARA FAMILY Shows daily life of an upper middle class Mexican family in the city of Guadalajara. Emphasizes similarities between their way of life and ours. Spanish narration.	color	17 min.
5155	HISTORY AND GOVERNMENT Presents four epochs of Mexican history; the Toltec, Maya and Aztec period; the era of the Conquistadores; the period beginning with the War of Independence; and the last and current period that began with the revolution of 1910. Shows governmental processes through visits to the various governing bodies in session. Spanish narration.	B&W	11 min.

Catalog No.	Title	Running Time
COUNTY FILMS		
5156	HOME AND FAMILY Covers the activities of three typical families, a poor, a middle class, and a wealthy family. Shows their homes and how they live, eat, play and sleep. The problems and responsibilities of each family group are compared. Spanish narration.	11 min. - B&W
5157	INDUSTRY AND COMMERCE Explains reasons for the rapid development of industry and commerce in Mexico. Also covers types of manufactured goods; the raw materials, their domestic use; exports; methods of transportation - highways, railroads, rivers, and seaports. Spanish narration.	11 min. - B&W
1747	LOS ALTOS DE GUATEMALS Pictorial story of travels through the upper lands of Guatemala with many shots of different tribes. Shows the buildings, markets, farms, and vegetation. Spanish narration.	11 min. - color
5127	MADRID A field trip to the capital of Spain. Shows its palaces and monuments, artistic treasures and modern colorful life. Narration restricted to Hayward Keniston's STANDARD LIST OF SPANISH WORDS AND IDIOMS.	10 min. - color
1433	MEXICO CITY Shows many of the statues, monuments, and historic buildings of Mexico City and some of the sports events held there, including a bull fight. Spanish narration.	18 min. - color
1430	MEXICO, CIUDAD ENCANTADORA A travelog of Mexico City with narration in Spanish.	22 min. - color
2211	MEXICAN VILLAGE FAMILY Shows everyday life in a typical Mexican village. Stresses the relationship of a closely knit family, their daily activities, and their ability to supply most of their needs. Spanish narration.	17 min. - color

Catalog No.	Title	Running Time
COUNTY FILMS		
2212	MEXICAN VILLAGE LIFE Shows life in a typical Mexican village near Mexico City. Includes streets and homes, schools, the village council talking about the water supply, washing clothes in the river, and a trip to the near-by market town. Spanish narration.	17 min. - color
4881	PATZCUARO Views of the Tarascan Indians who live on the shores of Lake Patzcuaro, Mexico. Shows the Indians weaving nets by hand, fishing in the lake, and making colorful pottery. Fiesta time always includes the Dance of the Old Men. Spanish narration.	10 min. - color
5158	PEOPLE OF MEXICO Presents the culture and customs of the people, their games and sports, their religious festivals, patriotic holidays; how they spend their spare time. Spanish narration.	11 min. - B&W
5609	TIERRA MEXICANA Gives physical aspects of Mexico, with emphasis on agriculture and markets. Spanish narration.	11 min. - B&W
5159	TRAVEL IN MEXICO Gives the reasons for Mexico's becoming a tourist center and includes what the tourist may expect to find. Also gives customs regulations, health requirements; highway hazards and laws; food and hotel precautions. Spanish narration.	11 min. - B&W
5611	VAMOS A COLOMBIA Describes chief cities and products of Colombia. Spanish narration.	10 min. - color
5160	WORKERS OF MEXICO Shows the work of people in industries, handcrafts, white-collar trades and in government employ. Indicates the purchasing power of the average worker by visiting department stores and super markets in the cities and public markets in rural areas. Spanish narration.	11 min. - B&W

Catalog No.	Title	Running Time
COUNTY FILMS		
4923	ARGENTINA (PEOPLE OF BUENOS AIRES) Presents Buenos Aires, commercial hub of Argentina, the daily life of the Argentines, and their dependence on products of the pampas. Discusses agriculture, meat packing and shipping, the chief industries.	11 min. - B&W
4934	BOGOTA - CAPITAL OF COLOMBIA Descriptive and historical material showing the boulevards, homes, outdoor public markets, fruits, vegetables, cut flowers and the extensive park system of the city.	10 min. - color
4922	BRAZIL (PEOPLE OF THE PLANTATIONS) Shows the geography of Brazil, regional contrasts, coastal cities, sugar and coffee plantations.	11 min. - B&W
4883	CENTRAL AMERICA (CARIBBEAN REGION) Presents geography, climate, story of the people and their activities including agriculture, manufacturing, commerce and transportation.	11 min. - B&W
4924	CHILE (PEOPLE OF THE COUNTRY ESTATES) Shows Chilean mountains, deserts, mines, ports, pastoral areas, an estate in the agricultural Central Valley, and Santiago, a modern city and the capital of Chile.	11 min. - B&W
4931	COLOMBIA AND VENEZUELA (CARIBBEAN REGION) Presents geography, topography, and climate of the Caribbean Region. Shows the types of people and their work - farming, mining, shipping, and manufacturing.	11 min. - B&W
1468	HIGHLANDS OF THE ANDES (PERU) Shows the differences in the kinds of lives led by the Peruvian Indians doing their best to eke out a bare subsistence from meager crops and a few domestic animals and the Indians who work in the commercial operations of the mines.	20 min. - B&W

Catalog No.	Title	Running Time
COUNTY FILMS		
146?	HORSEMEN OF THE PAMPAS (ARGENTINA) Shows life and activities of the working people and the land owners; includes the gaucho in his daily work; care and shipment of stock to abattoirs.	20 min. - B&W
492?	INCAS How the Incas lived before the arrival of the Spaniards. Shows the results of the Spanish conquest and occupation four hundred years ago.	11 min. - color
143?	MAYA OF ANCIENT AND MODERN YUCATAN The forgotton cities of Chichen Itza and Uxmal of the ancient Mayan empire are contrasted with the Mayan Indians as they live today in the villages and towns of Yucatan, their lives a mixture of both ancient and modern beliefs.	22 min. - B&W
4930	PERUVIAN PLATEAU Shows the plateau wealth under primitive conditions of labor and transportation. Reveals the interdependence of manufacturing and transportation in the development of natural resources.	12 min. - color
492?	PERU: PEOPLE OF MOUNTAINS Contrasts Lima, modern capital, with ruins of preconquest civilizations. Describes family life in a primitive Indian village. Includes modern industries, copper mining, oil refining, cotton, and sugar raising.	11 min. - B&W
1851	SPANISH CONQUEST IN THE NEW WORLD Dramatizes the historical account of the landing of Cortez in Mexico and his subsequent encounter with Montezuma, ruler of the Aztecs. The film ends as Cortez sets out to invade Mexico City.	16 min. - B&W
4137	SPANISH INFLUENCE IN THE UNITED STATES Shows the influence of our Spanish heritage in present-day living in such things as Spanish furniture, Latim tempos in music, words of Spanish derivation, Spanish missions, and horses and cattle brought here by the Spaniards.	10 min. - B&W
4884	WEST INDIES (CARIBBEAN REGION) Views of West Indian native life and industries; physical features of the islands; animated maps.	10 min. - B&W

Catalog No.	Title		Running Time
COUNTY FILMS			
5743	MEXICO RURAL - NINOS	B&W	11 min.
2292	MEXICO Y SUS CONTORNOS	color	20 min.
5737	UN PUEBLO DE ESPANA	color	11 min.

MATERIALS IN CENTRAL AUDIO-VISUAL LIBRARY

FILMSTRIPS (English captions)

. . . Mexico . . .

Fs 972 r.10-18 MEXICO - OUR FRIENDLY NEIGHBOR
- r.10 Historic Background
- r.11 The Geographic Background
- r.12 People, Their Dress, Homes, and Food
- r.13 Fiestas, Recreation, Education, Markets
- r.14 Agriculture
- r.15 Natural Resources - Industries
- r.16 Fishing, Livestock, Transportation
- r.17 Mexico City
- r.18 Other Cities

This series is a regional study of Mexico.
(Produced by Eye Gate House - color)

Fs 972 r.8 CITY PEOPLE OF MEXICO
Illustrates the growth of Mexican cities, modern industries, and improvement in transportation, as well as crafts and tourist attractions.
(SVE - color)

Fs 972 r.9 FARMING OF MEXICO
Emphasizes differences in the life of farm people in various regions of Mexico, and changes in methods of farming.
(SVE - color)

. . . South America . . .

Fs 980 r.21-29 THE REPUBLIC OF SOUTH AMERICA: The Andean Nations
- r.21 Colombia - Gateway to South America
- r.22 Colombia - People and Occupations
- r.23 Cities of Colombia

Catalog No.	Title

MATERIALS IN CENTRAL AUDIO-VISUAL LIBRARY

FILMSTRIPS (English captions)

. . . South America . . .

Fs 980 r.24	Venezuela - Cradle of Liberty
r.25	Venezuela - Land of Progress
r.26	Peru - Land of Incas
r.27	Life in Peru
r.28	Ecuador - Land of the Equator
r.29	Bolivia - Land in the Sky
	(Produced by Eye Gate House - color)
Fs 980 r.18	LANDS AND PEOPLE OF NORTHERN SOUTH AMERICA Photographs and maps depict life in the mountains and interior regions, difficulties of transportation and changes resulting from the development of mineral resources. (SVE - color)
Fs 980 r.19	LANDS AND PEOPLE OF SOUTHERN SOUTH AMERICA Occupations and home life in the varying areas of the pampas, the tropical lowlands, southern Andes, and coastal cities are contrasted in photographs. (SVE - color)
Fs 980 r.20	LAND AND PEOPLE OF BRAZIL Photographs and maps depict life in the tropical forests of the Amazon Valley and the farmlands. (SVE - color)

STUDY PICTURES

. . . Mexico . . .

SP 972 s.74	AZTEC COSTUMES AND CUSTOMS (12 colored prints, 13" x 18")
SP 972 s.80	MAYA MURALS (6 prints, Life Magazine, 13" x 18")
SP 972 s.68	ANCIENT AND MODERN MAYA (11 prints, Life Magazine, 13" x 18")
SP 972 s.88	MEXICAN BAKER AND HIS OUTDOOR OVEN (5 B&W photos, 13" x 18")
SP 972 s.9	MEXICO CITY (4 B&W photos, 13" x 18")

Catalog No.	Title
	MATERIALS IN CENTRAL AUDIO-VISUAL LIBRARY
STUDY PICTURES	
	. . . Mexico . . .
SP 972 s.40	MEXICAN COSTUME AND CUSTOM by Norman Kamps (6 watercolors, 13" x 18")
SP 972 s.64	MEXICAN DESIGNS by Norman Kamps (12 watercolors, 13" x 18")
SP 972 s.41	MEXICAN OCCUPATIONS by Norman Kamps (6 watercolors, 13" x 18")
SP 972 s.93	MEXICAN NATIVE COSTUMES (12 color prints, 8" x 10")
SP 972 s.94	MEXICAN DANCES (12 color prints, 8" x 10")
SP 972 s.95	MEXICAN CHILDREN AND TOYS (12 color prints, 8" x 10")
SP 972 s.70	MEXICAN COSTUME by Carlos Merida (7 color prints, 13" x 18")
SP 972 s.71	MEXICAN COSTUME by Carlos Merida (7 color prints, 13" x 18")
SP 972 s.72	MEXICAN COSTUME by Carlos Merida, Part III (7 color prints, 13" x 18")
SP 972 s.73	MEXICAN COSTUME by Carlos Merida, Part IV (7 color prints, 13" x 18")
SP 972 s.86	MEXICAN HOME LIFE (8 B&W photos, 13" x 18")
SP 972 s.89	MEXICAN SCENES, Rivers, Volcano, Mexico City (12 B&W photos, 13" x 18")
	. . . South America . . .
SP 980 s.38	ACCESSORIES TO COSTUMES OF SOUTH AMERICA (8 color prints, 13" x 18")
SP 980 s.23	COSTUMES OF ARGENTINA, URUGUAY, BRAZIL, VENEZUELA, DUTCH GUIANA (5 color prints, 13" x 18")
SP 980 s.24	COSTUMES OF ECUADOR, CHILE, BOLIVIA, PERU (5 color prints, 13" x 18")

Catalog No.	Title
	MATERIALS IN CENTRAL AUDIO-VISUAL LIBRARY
STUDY PICTURES	
	. . . South America . . .
SP 980 s.39	COSTUMES OF COLOMBIA, VENEZUELA, DUTCH GUIANA (5 color prints, 13" x 18")
SP 980 s.40	COSTUMES OF BRAZIL AND PATAGONIA (5 color prints, 13" x 18")
SP 980 s.44	COSTUME PRINTS OF BOLIVIA, COLOMBIA, ARGENTINA (3 color prints, 13" x 18")
SP 982 s.3	COSTUMES OF ARGENTINA (4 color prints, 13" x 18")
SP 983 s.7	COSTUMES OF CHILE (4 color prints, 13 " x 18")
SP 984 s.2	COSTUMES OF BOLIVIA (8 color prints, 13" x 18")
SP 985 s.5	COSTUMES OF PERU (9 color prints, 13" x 18")
SP 986 s.4	COSTUMES OF ECUADOR (4 color prints, 13" x 18")
SP 985 s.10	PERU Part I (15 B&W photos, 13" x 18")
SP 985 s.11	PERU Part II (15 B&W photos, 13" x 18")
TRAVEL POSTERS	
	Travel posters of Spain and Mexico (color - 24" x 36")
EXHIBITS	
	. . . Mexico . . .
Ex 972 m.38	HEHEQUEN BASKET
Ex 972 m.25	MARACAS
Ex 972 m.54	MEXICAN AMBER GLASS DISH
Ex 972 m.33	MEXICAN AZTEC STATUETTE
Ex 972 m.17	MEXICAN BASKET

Catalog No.	Title
	MATERIALS IN CENTRAL AUDIO-VISUAL LIBRARY
EXHIBITS	
	. . . Mexico . . .
Ex 972 m.58	MEXICAN CHILI BOWL
Ex 972 m.12	MEXICAN BOOKS: EASY SPANISH FOR MEXICO
Ex 972 m.41	MEXICAN CANDLE HOLDER
Ex 972 m.49	MEXICAN CLAY PLATE - ENGOBE METHOD
Ex 972 m.24	MEXICAN CHOCOLATE MIXER
Ex 972 m.53	MEXICAN HAND-WOVEN BELT
Ex 972 m.21	MEXICAN HAND-WOVEN SARAPE
Ex 972 m.8	MEXICAN MAGUEY SANDLES
Ex 972 m.14	MEXICAN MASK
Ex 972 m.27	MEXICAN MINER'S CHARCOAL STOVE
Ex 972 m.29	MEXICAN MINER'S HAT
Ex 972 m.22	MEXICAN SARAPE AND REBOZO
Ex 972 m.18	MEXICAN SHOPPING BAG
Ex 972 m.3	MEXICAN WATER JAR
Ex 972 m.23	REBOZO WORN IN WARM SECTIONS OF MEXICO
Ex 972 m.16	MEXICAN WOODCARVING: PADRE
	. . . South America . . .
Ex 982 m.3	ARGENTINA MATE CUPS
Ex 982 m.2	ARGENTINA THUMB-NAIL CARVING
Ex 980 m.3	BASKETS FROM SOUTH AMERICA (Fairbanks collection)

Catalog No.	Title
	MATERIALS IN CENTRAL AUDIO-VISUAL LIBRARY
WALL PICTURES	
	. . . Mexico . . .
WP 371.63 s.60	CABBAGE PATCH by Diego Rivera (2 color prints, 13" x 23" framed)
WP 371.63 s.59	FLOWER VENDOR by Diego Rivera (1 color print, 27" x 27" framed)
WP 371.63 s.152	MEXICAN GIRL WITH BOWL OF FRUIT (1 color print, 21" x 24" framed)
WP 371.63 s.170	MOTHER AND CHILD by Charlot (1 color print, 19" x 22" framed
WP 371.63 s.100	XOCHIMILCO, MEXICO (1 color print, 23" x 30" framed)
WP 371.63 s.139	ZAPATISTAS by Orozco (1 color print, 22" x 24", framed)
WP 371.63 s.13	ORIGINAL WATERCOLORS OF MEXICAN LIFE by Raymond Price (3 col prints, 13" x 22", framed)
	. . . South America . . .
WP 371.63 s.66	AVENUE IN BRAZIL by Benezit (color print, 31" x 27", blue fr
WP 371.63 s.88	GAUCHO OR ARGENTINA (color print, 20" x 26", red frame)
WP 371.63 s.64	JUNGLE LIFE by Gauguin (1 color print, 25" x 33", red frame)
WP 371.63 s.10	MURAL MAPS IN PACIFIC Golden Gate Exposition (3 maps, 26" x 39", stained frames)
WP 371.63 s.58	ROYAL COCKATOOS AND TROPICAL BEAUTY (2 colored prints, 32" x 27", cream frames)
WP 371.63 s.44	TROPICAL MARKET by Midderigh (1 color picture, 18" x 44", green frame)
WP 371.63 s.45	TROPICAL SHELTERS by Midderigh (1 color picture, 18" x 34", blue frame)
WP 371.63 s.65	TYPICAL VILLAGE OF BRAZIL by Francis Smith (1 print, 27" x 31", white frame)
WP 371.63 s.49	MURAL MAPS IN PACIFIC HOUSE - Golden Gate Exposition (3 maps, 26" x 39", stained frames)

Catalog No.	Title
	MATERIAL IN LANGUAGE LABORATORY
RECORDS	
WRS-202	LEARN FLUENT SPANISH (2 records in set - with vocabularies and text in Spanish with English translations)
WRS-201	SPANISH PRONOUNCIATION RECORD and Manual
LG 116	CIRCLING THE GLOBE WITH SPEECH - Spanish Vol. I
LG 117	CIRCLING THE GLOBE WITH SPEECH - Spanish Vol. II
LG 118	CIRCLING THE GLOBE WITH SPEECH - SPANISH VOL. III
LG 130	CHRISTMAS IN MEXICO
LG 140	MEXICAN FOLK SONGS
LG 150	SPANISH IS FUN
LG 154	FREDERICA GARCIA LORCA - Vol I
LG 106	LIVING LANGUAGE
460 d.7-10	LIVING SPANISH (40 lessons on 4 discs, 1 dictionary, 1 conversation manual)
460 d.1-6	EL ESPANOL AL DIA Book I (Burroughs only) (D. C. Heath and Company)

Catalog No.	Title	Running Time
COUNTY FILMS		
5595	AU RESTAURANT Betty and Bill meet Marcel and his friend, Jacqueline, to go to dinner. Taking the Metro, they arrive at a restaurant on the Left Bank of the Seine. Scenes show couples discussing life in France, their holiday plans, and campus activities. French Narration.	11 min. - B&W
5125	DEPART DE GRANDES VACANCES The Martins plan a vacation in the country, but errants, their lack of organization, and unpredictable delays prevent their leaving on schedule. French narration.	11 min. - B&W
1389	EN BRETAGNE Produced for beginning French students. Shows a cross section of life in Brittany with its people at work and at play. Family scenes both inside and outside of the house. French narration.	14 min. - B&W
5093	FRENCH INFLUENCES IN NORTH AMERICA Shows effects of the French empire in North America in language, dress, architecture, religion, and art. Historical locations from Quebec, to former forts and trading posts in the Middle West, and to the bayous of Louisiana are presented to document the movement and influence of the French explorers.	10 min. - B&W
1741	HISTOIRE DE POISSONS During their holiday at St. Aignansur-Cher, the Martins, counting on catching fish, invite the village priest for dinner. The events of the afternoon preclude the possibility of there being no fish. French narration.	11 min. - B&W
5599	L'ARRIVEE A PARIS Follows the activities of Betty and her brother, Bill Johnson, two young American students, who go to Paris to study at the Sorbonne. Includes their activities aboard ship, their arrival at Le Harve, getting settled in their new dormitory home, and a telephone call to their French friend. French narration.	11 min. - B&W

Catalog No.	Title		Running Time
COUNTY FILMS			
5600	L'ENTENTE CORDIAL Follows various customers through a Parisian grocery store, naming items they purchase. French narration.	B&W	11 min.
5601	LE MONT SAINT MICHEL Explores life in this islet community with imposing Gothic architecture which reflects the middle ages. Hundreds of visitors arrive daily to see La Merveille de l'ouest. French narration.	color	10 min.
5606	PARIS A MON COEUR Describes the traditional landmarks of Paris and gives their historical significance. French narration.	color	10 min.
2057	UN PORT DE COMMERCE Shows the port of LeHavre and the methods of handling passengers and cargo arriving from all parts of the world in a modern French port. French narration.	B&W	16 min.
5483	VACANCES EN NORMANDIE A trip into Normandy with four members of the Latour family. They visit a village and join in a local celebration, pass through a small fishing port, and reach their grandparents' farm. Later they return to Paris. French narration.	B&W	11 min.
4858	VOYAGE EN PROVENCE Locates Provence in southern France and shows the countryside, towns, and the people. Includes Arles, Saintes-Maries-de-la-Mer, Aigue-Mortes, the island of Camargue, Roman ruins, a religious pilgrimage, and the cultural background of the people which makes Provence different from the rest of France. French narration.	color	11 min.
1390	EN NORMANDIE Produced for beginning French classes. Contrasts rural life of the province - dairying and farming - with industrial life - working in steel mills and in textile mills. French narration.	B&W	19 min.
	MATERIAL IN CENTRAL AUDIO-VISUAL LIBRARY		
TRAVEL POSTERS			
	Travel posters of France (color - 24" x 36")		

Catalog No.	Title
	MATERIAL IN LANGUAGE LABORATORY
RECORDS	
FRL-1519	FABLES BY FONTAINE Vol. I
LG 41	CIRCLING THE GLOBE WITH SPEECH - French Vol. I
LG 43	CIRCLING THE GLOBE WITH SPEECH - French Vol. II
LG 44	CIRCLING THE GLOBE WITH SPEECH - French Vol. III
ML 5091	APRIL IN PARIS
LG 48	FRENCH FOR TRAVEL
LG 1000	FRENCH THROUGH PICTURES - Rischard, Ilsley, and Gibson Manual Workbooks Vol. I Workbooks Vol. II
LG 24	MODERN FRENCH BY SOUND
440 d.7-10	LIVING FRENCH (40 lessons on 4 discs, 1 dictionary, 1 conversation manual)
440 d.1-6	COURS ELEMENTAIRE DE FRANCAIS (D.C. Heath and Company) (Burroughs only)